Bayous Ring With Gay Song In Big Palace Musical

when it puts on one of those large, lush, Technicolor musicals. These are like old-fashioned costumed balls to which every one is invited to pay his gay respects to the outstanding members of the studio's younger set.

Precisely in the big tradition of these things is "Toast of New Orleans," which opened today at the Palace. In it a whale of a cast headed by Kathryn Grayson,*

Inor irritant there is nothing to complain seriously about in the seriously about in the new picture at Keith's.

Ida Lupino, who directed "Outorage" for Producer Collier Young, has a great liking for the frank, blunt look at subjects which market there is nothing to complain seriously about in the new picture at Keith's.

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Mario Lanza, David Niven and J.

Carroll Naish romp so high-heartedly through song and dance and romance that there is virtually

"THE TOAST OF NEW ORLEANS" a Hollywood has hitherto ignored. Hollywood has hitherto ignored. In the new picture she turns her attention and yours on the tragic on the property of a range victim and roman and property of a range victim and roman a

and not the letter that counts in Manuelo such cases. Taken literally, there is not really much to "The Toast

that it is ungrateful to question the least stealing the picture from the higher-paid performers.

The package itself is so vivid the least stealing the picture from a business area which never isn't a great picture, but there is in a tizzy trying to duplicate the would be that deserted at that nothing phony about it. Miss shade until some one suggested

a number of the others.

is a natural as the setting of such which brings the film to its climax a production as that at the Pal- in which the vocalists recognize ace. There is an enticing foreign neither could ever live without flavor in the area. There is some- the other. thing richly aristocratic about the cafes and other centers of pushed out into the cold, but it culture in New Orleans itself and is never very cold in New Orleans the adjacent bayous teem with and a polished philosophic type folksiness. The mingling of these such as he, is unlikely to be too two classes on festival days leads lonely. both to throw back their happy

Where, indeed, could a more be found for bringing together he can have more fun on his bayou so polished an aristocrat of the arts as Miss Grayson and such and his performance comes close a buoyant boy of the bayous as to convincing you that he is right. Lanza. He comes, quite naturally, as a shock to her when he joins his wonderful, untrained voice with hers in song and seizes her in his strong fisherman's arms and swings her into a dance called the Tina Lina.

It is at this moment their common fate is sealed and it becomes apparent that the boy is going to become as great, if not greater. as an opera star. He will have to terous peasant manners, of course, but it is he, instead of Niven, who will marry Miss Grayson before

Norman Taurog, who directed "Toast of New Orleans," knows what a tired little fable he is dealing with. No one could be happier than he, when the opportunity arises, as it always does,

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of New Orleans." It is that ageold story of a pretty young opera truth, the best single feature of tack victim, for instance, is also job. The others in the cast ably lowed by what seems to be a fair-assist Director Lupino in getting fisherman and the steps that lead are mostly folk ballets in nature ly large business firm to work the authentic touch she has model of a brine tank photoisherman and the steps that lead up to their living happily everafterward.

and they are danced by a horde of spirited and handsome young tected. Then, before the deed is before, in the use of real places

But brine at the plant was rust The package itself is so vivid humans who would not mind in done, she flees for blocks through instead of movie sets. "Outrage" red and studio technicians were

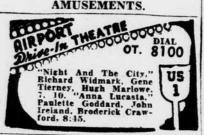
Moreover, if Miss Grayson's is The production emphasis to be hour. not the greatest feminine voice sure is placed upon the song cycle Still Director Lupino gets a to think of a movie camera as a They got the shot after six huge any one ever heard, she has cer- through which Miss Grayson and great deal of terror and suspense soap box now and then, but it cauldrons of the stuff were dumped tain other superiorities over her Lanza run in "Toast of New Or- into the sequence of violence and seldom hurts to pay attention to into the 50-by-50-foot tank. operatic betters. If she cannot give leans." This includes more oper- after it is over a young newcom- her. a convincing imitation of a prima atic excerpts than in other Metro er named Mala Powers manages donna, she does offer a lively one musicals, but it also makes a a moving portrait of shock and tures a timely short subject, "You and Metro has taken the sensible sensible allotment of time to more horror. An actress of Miss Lu- Can Beat the A-Bomb," which precaution of backing her up with popular ballads. These will not pino's caliber apparently can, as should come as good news to you. sound actors in Niven, Naish and shatter the heart either with joy a director, teach a young girl a or sadness, but "Be My Love," lot about the art of acting. At With so much sugar-coating, "I'll Never Love You," and the why worry about the absence of "Tina Lina" songs are pleasant enough.

The big operatic production item Old, pre-Huey Long Louisiana is the duet from "Mme. Butterfly,"

This is also where Niven is

both to throw back their nappy heads and sing and to burst just "Toast of New Orleans" is that of as frequently into frenzied inter- Naish as the comic uncle of Fisherman Lanza. He is a man with joyous or democratic background of musical aristocrats. He knows small patience for the fancy ways

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THE EVENING STAR, Washington, D. C. Keith's 'Outrage' Is Honest

By Harry MacArthur

"OUTRAGE," an RKO release, produced by Collier Young, directed by Ida Lupino, screenplay by Young, Malvin Wald and Miss Lupino. At Keith's. great ones for pouring cups of coffee which they quickly abandon after one sip. They are as Jim Owens hard on the nerves as those peo-Mr. Walton Mrs. By Jay Carmody

Metro-Goldwyn-Mayer never looks more open-hearted than when it puts on one of those large, lush, Technicolor musicals. These are like old-fashioned costumed balls to which average of the little as a those peo-Mrs. Walton—Stella Carter—Sergt, Hendrix, Mr. Harrison—Sergt, Hendrix, Mrs. Harrison—When it puts on one of those large, lush, Technicolor musicals. These are like old-fashioned costumed balls to which average of the little as those peo-Mrs. Walton—Stella Carter—Sergt, Hendrix, Mrs. Harrison—Sheriff Hendrix—Mrs. Harrison—Sheriff Hendrix—Mrs. Miller—Shoeshine Boy—Shoeshine Boy—

romance that there is virtually nothing to do but go along with them.

This is a Joseph Pasternak production and as every one should know by this time, it is the spirit and not the letter that counts in and not the letter that counts in and not the letter that counts in a least of the properties o

tween the producer, the director who turns the assault victim and Malvin Wald, does have a from terror back to normal life Sweet Solution

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